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The grace and melodiousness of much of the music will ensure this result for some time to come; but honest criticism must look to the future as well as to the present; and as we have faithfully chronicled its success, we are equally bound to record our opinion that we have no faith in it as an enduring work of art. Madame Lemmens-Sherrington sang the part of *Rose* charmingly; and too much credit cannot be given to Miss Poole, who, in the music allotted to her, exerted herself as earnestly as she always does; Madame Weiss, too, in the character of *Georgette*, gave an animation to the part which we were scarcely prepared for, and sustained her portion of the concerted music with much artistic feeling. Mr. G. Perren, as the lover, displayed a really good tenor voice; and if it were possible for him to shake off a tendency to force his high notes, there is yet time for him to take rank as a good operatic singer. Mr. Weiss, as *Jacques*, had the most thankless music in the opera to sing, but he sang it well, and worked like a true artist wherever his fine voice could aid the general effect. Mr. H. Corri was amusing as *Blanchette*; and Mr. Aynsley Cook sustained the small part of the recruiting captain with much spirit. Mr. Hatton was of course summoned on the stage at the conclusion of the opera; and Mr. Alfred Mellon, the conductor, was also rewarded for his exertions by a similar compliment.

We have but space to mention that Mr. Benedict's Operetta, *The Bride of Song*, has been successfully produced; and that the music, without ranking amongst the composer's best works, is sufficiently good for the purpose. The little opera glides on smoothly, but without exciting much applause; and even the pleasing singing of Miss Thirlwall will, we think, not ensure for it a lasting popularity.

HER MAJESTY'S THEATRE.

THE principal event at this establishment has been the *début* of Miss Susan Galton (a niece of Miss Louisa Pyne) in the arduous character of *Amina* in *La Sonnambula*. Only sixteen years of age, she gave unmistakable signs of the possession of vocal and dramatic powers which may one day enable her to take a high rank on the lyric stage. We only regret that the study necessary to attain this result should not have been gone through before, instead of after, a public appearance. Many portions of the part were, however, in spite of a nervousness inseparable from such a trying occasion, given with such unaffected purity of style, and such a truthful conception of the dramatic situation, as to rouse the audience to enthusiasm. The well-worn operas which have formed the attraction since the opening, have been given during the month, the cast of each suffering from the continual departure of artists already identified with the principal characters, to such an extent as to render it utterly impossible to know who may be expected to appear on any particular evening. This want of a regular working company becomes more and more felt by those who would wish to support Mr. Harrison in his undertaking.

ROYAL SOCIETY OF FEMALE MUSICIANS.

A VERY good Concert was given by this Society on Tuesday, the 18th ult., at the Hanover-square Rooms, the programme consisting entirely of Chamber Music. The principal features of attraction were Beethoven's Trio in E flat (Op. 70), for pianoforte, violin, and violoncello (performed to perfection by Mr. Otto Goldschmidt, Herr Ludwig Strauss, and Mr. Daubert); and Schumann's "Theme and Variations" for two pianofortes, well played by Mr. Otto Goldschmidt and Mr. W. G. Cusins. Mr. Cusins also gave, in excellent style, Thalberg's "Mosè in Egitto" on the pianoforte; and Mr. John Thomas fully sustained his reputation as one of our first harpists; by his execution of an effective piece by Parish Alvars, called "*Imitazione del Mandolino*." The vocalists were Madlle. Liebhart, who was encoored in Beignani's new

"Guards' Waltz;" Madlle. Enequist, the Swedish singer, who sang "Bel raggio" with true dramatic energy; Madame Sainton Dolby, who gave a new and clever song, by Herr Meyer Lutz, called "The Carrier Dove;" Miss Eliza Hughes, Mr. Winn, Mr. Allan Irving, and the "Orpheus Glee Union." The concert, which gave the utmost satisfaction to a crowded audience, was under the direction of Professor Sterndale Bennett.

SACRED HARMONIC SOCIETY.

HANDEL's Oratorio, *Judas Maccabeus*, has been given with excellent effect by this Society, in spite of the indisposition of Mr. Sims Reeves, whose place was very ably supplied by Mr. Wilbye Cooper. Madame Lemmens-Sherrington, who sang the principal *soprano* part of the Oratorio, appears likely to earn for herself as prominent a place in sacred, as she has already done in secular, music. Nothing could be finer than her execution of the solo, "From mighty Kings;" and we must also mention in the highest terms of praise Miss Banks's chaste delivery of the air, "Pious orgies." The other vocalists were Madame Sainton-Dolby, Mr. Montem Smith, and Mr. Weiss. The band and chorus were thoroughly efficient; and the Oratorio created a marked impression upon a crowded audience.

CRYSTAL PALACE.

THE programmes of the Saturday Concerts have been sufficiently interesting during the past month to attract large audiences to this ever cheerful place of resort. Beethoven's Symphony No. 8, Haydn's Symphony in G minor, and Spohr's "Seasons," have been the principal classical orchestral works; and Mendelssohn's brilliant *Capriccio* in B minor, with Herr Dannreuther as pianist, and the same composer's violin *Concerto*, well played by Herr Ludwig Strauss, have been the most prominent solo performances since our last notice. With every respect for the talent of all the German artists who find a ready welcome at the Crystal Palace, we indulge a hope that the audience may occasionally be reminded that we have resident English performers on these instruments, whose position in the profession should, at least, entitle them to a hearing. To name only two amongst the many which occur to us at the moment, we may mention Mr. Lindsay Sloper and Mr. Henry Blagrove.

An interesting concert was given at the Music-hall, Swansea, on the 15th inst., when *The Bard*, a Cantata, by Dr. Monk, organist of York Minster, was performed with instrumental accompaniments, and a chorus of 100 voices. We are always glad to welcome the representation of a work of this pretension, because we feel that little can be done towards the elevation of the taste of an audience where programmes made up of scraps from operas form the staple of the musical entertainment of a town. On this occasion, a work not only written in a good school, but in itself of a high degree of merit, was submitted to a crowded audience; and the result was in the highest degree satisfactory. The Cantata is composed for a baritone voice and chorus (the words selected from Gray's *Ode*), and contains much writing of a far higher character than we are accustomed to in this species of composition. The bold opening March, in C major, contrasts well with the first chorus, "Ruin seize thee, ruthless King," which has a vigorous subject in C minor, and is skilfully harmonized. The chorus for eight voices, "Cold is Cadwallo's tongue," is exceedingly effective, the voices not being in any part clogged with those superabundant harmonies which too often interfere with the natural and melodious flow of the several parts. In a musical point of view, however, the best chorus is the last, "Bright rapture calls," which is a well-wrought fugue, written for a double chorus of eight voices, commencing with a strongly marked subject in C major. The Incantation is also a chorus deserving of much